

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAINS AND KNOWS WHATEVER IT EXPRESSES."—Goethe.

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VOL. 46—No. 5

SATURDAY, FEBRUARY 1, 1868.

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5d. Stamped.

## THEATRE-ROYAL, COVENT GARDEN.

UNDER THE SOLE MANAGEMENT OF MR. JOHN RUSSELL.

MONDAY NEXT, and during the week, the Laughable Farce,

"THE GOOSE WITH THE GOLDEN EGGS."

After which (at Eight o'clock), the Grand Comic Christmas Pantomime,

"THE BABES IN THE WOOD;"

OR,

HARLEQUIN ROBIN HOOD AND HIS MERRY MEN.

Characters by Messrs. J. Clarke, J. D. Stoylo, Lingham, Fred. Payne, and W. H. Payne; Mesdames Amy Sheridan, Harris, Nelly Harris, Florence Eveleigh, and Polly Marshall. Harlequin, Mr. Fred. Payne; Columbine, Mdlla. Esta; Pantaloon, Mr. Paul Herring; and Clown, Mr. Harry Payne.

Commence at Seven, and terminate at Eleven.

Amphitheatre Stalls, 3s. and 2s.; Pit, 2s. 6d.; Gallery, 1s. The Box-office is open from Ten till Five.

LAST TWO MORNING PERFORMANCES, WEDNESDAY NEXT, Feb. 5th, and SATURDAY NEXT, Feb. 8th, at Two o'clock. Children under Twelve admitted to the Morning Performances, on payment at the doors only, at half-price.

## HER MAJESTY'S OPERA PROPERTY FUND.

THE late serious and lamentable Fire at Her Majesty's Theatre having totally destroyed the valuable Library, Properties, and Dresses, belonging to the Lessee, the Friends and Patrons of the Theatre have determined to invite Public SUBSCRIPTIONS to a Fund to replace the Property of the Lessee so destroyed, in order that he may be enabled to give Italian Opera Representations during the forthcoming season at some other establishment, and to furnish Her Majesty's Theatre when rebuilt. Subscriptions (lists of which will be published in the Times) will be received by the Hon. Secretary, Lieutenant-Colonel L. H. Hamilton, Army and Navy Club, Pall Mall; Messrs. Claude Scott & Co., Cavendish Square; the Bank of England (Western Branch); and Messrs. Ransom, Bouvier, & Co., Pall Mall; and by the Music-sellers—Mitchell, Sams, Bubb, Leader, and Chappell.

CRYSTAL PALACE—THIS DAY.—SATURDAY  
CONCERT AND AFTERNOON PROMENADE.—Madame Lemmens-Sherington, Mr. Nelson Varley, and Signor Foll, Crystal Palace Choir. Conductor, Mr. A. Manns.

Programme includes Symphony, "The Power of Sound," (Spohr); Overture, "Leonora," No. 2 (Beethoven); Grand Funeral March (Mendelssohn), first time in this country; Second Finale from "Paradise and the Peri" (Schumann), etc.

The Concert Room is thoroughly enclosed and warm, and quite free from draught. Admission, 2s. 6d.; Transferable Stalls for remaining Thirteen Concerts, One Guinea; and Single Stalls, 2s. 6d.

THE ANCIENT MARINER, by JOHN FRANCIS BARNETT, Cantata, produced at the late Birmingham Musical Festival, will be performed for the first time in London at the CONCERT, ST. JAMES'S HALL, on TUESDAY EVENING, February 11th. Orchestra and Chorus of 350 Performers, conducted by the Composer. Vocalists—The Sisters Doris (their first appearance in England), Mr. George Perren, and Mr. Benwick. Solo Pianoforte, Mr. J. F. Barnett. Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; Balcony, 5s.; at Austin's Ticket Office, the principal Music-sellers, and Mr. J. F. Barnett, 21, Brookknock Crescent, N.W.

MDLLE. MADELINE SCHILLER'S Series of SIX  
PIANOFORTE RECITALS, BERNHOFFER ROOMS, 27, Harley Street, Cavendish Square, W. Programme of First Recital, Tuesday Evening, February 4th.—Prelude and Fugue—Bach; Grand Sonata in C, Op. 52—Beethoven; Song, "Leaves have their time to fall"—Mr. Frank Elmore; Grand Polonaise in E—Weber; Capriccio in E—Mendelssohn; Grand Tarantelle—Thalberg; Grand Sonata in C—Weber; Song, "Farewell, fair Inez"—Mr. Frank Elmore; Berceuse and Grande Valse in A flat—Chopin; Transcription of Mendelssohn's "Midsummer Night's Dream"—Liszt. To commence at Eight o'clock. Tickets for the Series, One Guinea; Single Tickets, Five Shillings; to be obtained of Mr. Austin, St. James's Hall, Piccadilly, W.

MDLLE. MADELINE SCHILLER is in Town for the Season. Communications to be addressed to her, care of Messrs. ASHDOWN & FERRY, 15, Hanover Square, W.

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MISS KATHLEEN RYAN will play "ERIN," by  
BENEDICT, at Westbourne Hall, February 6th.

MISS KATHLEEN RYAN will play ASCHER's popular  
Romance, "ALICE," Transcription of "ALICE, WHERE ART THOU?"  
(by desire); and WEBER's "LA GAITE," at Myddleton Hall, Islington, February 7th.

MISS KATHLEEN RYAN will play "SCHLUM-  
MERLIED," by SCHUMANN, and HALLER's Transcription of "LA TRUITE,"  
at Madame Fuzzi's Second Soirée Musicale, at 24, Belgrave Square (the residence of  
the Marchioness of Downshire), February 14th.

**MADAME SAINTON-DOLBY'S LAST BALLAD**  
CONCERT.—MADAME SAINTON-DOLBY begs to announce that she will give an EVENING CONCERT, consisting principally of MODERN VOCAL MUSIC, at ST. JAMES'S HALL, on WEDNESDAY NEXT, February 5th, when the following Artists will appear:—Vocalists: Mdle. Liebhart, Madame Patey-Whytock, Miss Elena Angele, Madame Sainton-Dolby; Mr. W. H. Cummings, Mr. Trelawny Cobham, Mr. J. G. Patey. Violin, Mons. Sainton; Pianoforte, Madame Arabella Goddard. Conductor, Mr. J. L. Hatton. A few Glee and Madrigals will be sung by the St. Cecilia Choral Society, under the direction of Mr. C. J. Hargitt. Stalls, 5s.; Balcony, 3s.; admission, 2s. and 1s. Tickets of Mr. Austin; Chappell & Co.; Keith, Prowse, & Co.; and Boosey & Co., Holles Street.

**MADAME SAINTON-DOLBY'S LAST BALLAD**  
CONCERT.—On this occasion, Madame SAINTON-DOLBY will repeat her two new Songs, "Only at Home," by Virginia Gabriel, and "The Love Test," by Charibel. Tickets of Boosey & Co., Holles Street.

**OPERATIC SINGING CLASSES** for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

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**MISS EMILY SPILLER** will sing **GUGLIELMO'S** successful Ballad, "UNDER THE HAZEL TREE," at the Russell Institution on the 12th inst., and at Maidstone on the 13th.

**MISS BERRY-GREENING** will sing **GUGLIELMO'S** immensely successful Ballad, "THE LOVER AND THE BIRD," every night during her tour in the North.

**MISS EMMETT** will sing **GUGLIELMO'S** immensely popular Ballad, "THE LOVER AND THE BIRD," at Richmond on the 4th inst.

**MISS BESSIE AITKEN**, the celebrated Scottish Vocalist, will sing **GUGLIELMO'S** popular Ballad, "UNDER THE HAZEL TREE," at the City Hall, Glasgow, on Thursday the 6th inst.

**MR. T. NORMAN MACLAGAN**, the successful new Scottish Tenor, in consequence of the great sensation created by his rendering of **GUGLIELMO'S** admired Ballad, "THE THREE HOMES," (poetry by WELLINGTON GUERRESSE) will repeat it at North Berwick on the 3rd inst.; at Haddington, 4th; at Dunbar, 5th; at Coldstream, 6th; at Greenlaw, 7th; and at Aberdeen, 14th and 15th.

#### TITO MATTEI'S RECITAL.

**MISS EMMELINE COLE** will sing, at the Queen's Concert Rooms, the popular Irish song, "OH COME TO GLENGARIFF," composed by AUGUSTUS GRVILLE, at the above Artist's Recital.

**MISS ROBERTINE HENDERSON** will sing **BENEDICT'S** renowned Song, "ROCK ME TO SLEEP," on Tuesday, February 11th, in Mrs. John Macfarren's Pianoforte and Vocal Recital at the Mansion House, Newbury, Berks.

**MISS ROBERTINE HENDERSON** will sing—Feb. 5th, Hackney (Miss Virginia Gabriel's operetta, "Widows Bewitched"); 6th, Islington ("Widows Bewitched"); 10th, London Institution (Mr. G. A. Macfarren's Lecture); 11th, Newbury; 12th, Stroud (Mrs. John Macfarren's Pianoforte Recitals); 13th, Pimlico Rooms, Belgravia; 15th, Banbury ("St. Paul"); 17th, Newcastle; 18th, Durham; 19th, Newcastle; 20th, Darlington; 21st, Newcastle; 24th, Lancaster (Mrs. John Macfarren's Pianoforte Recitals); 25th, Chelmsford; 27th, Vauxhall; March 5th, Croydon ("Widows Bewitched").—19, Newman Street, W.

**MISS ROBERTINE HENDERSON** and **MR. WALTER BERNARD** will sing "I'M AN ALSATIAN," the popular Duet from OFFENBACH'S "Lischen and Fritzen," at the Manor House, Hackney, February 6th; the Islington Institute, 6th; and Croydon Literary Institution, March 5th.

**MISS ROSE HERSEE** will sing her admired song, "A DAY TOO LATE," February 4th, The Horns, Kennington; 6th, Westbourne Hall; 10th, Myddelton Hall; and 18th, St. James's Hall.

**MISS ROSE HERSEE** and **MR. STANTON** will sing the admired duet, "ONE WORD," at Surbiton, February 11th.

**MISS EMILY SPILLER** and **MR. FRANK ELMORE** will sing the admired Duet, "ONE WORD," at Gravesend, February 10th.

**MISS CLINTON FYNES** requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

**MISS ANNA JEWELL** will sing at Barnstaple, Feb. 4th; at Miss Annie Elliott's Soirée, Feb. 6th; and at the morning performance of the Monday Popular Concerts at St. James's Hall, on Saturday afternoon, Feb. 8th.—2, Wigmore Street, Cavendish Square.

**MISS BERRY-GREENING** will sing the new song composed expressly for her by **ALFRED CARRIA** (Words by B. B. STREVES), "SONGSTERS OF SPRING," at all the Towns during her Tour through the Southern Counties in February and the Northern Counties in March.

**MISS BERRY-GREENING** will sing the admired Variations on "CHERRY RIPE" (composed expressly for her), at Miss Agnes Greening's Concert, Guildford, February 3rd.

**MISS BERRY-GREENING** is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acis and Galatea," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabeus." Southern Counties in February and Northern Counties in March.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 50, New Bond Street, London, W.

**MISS MARIE STOCKEN** and **MR. CHARLES STANTON** will sing the admired Duets, "ONE WORD" (NICOLAI), and "I'M AN ALSATIAN" (OFFENBACH), at Dover, February 5th.

**MRS. J. HOLMAN ANDREWS' EVENINGS** for the PRACTICE OF VOCAL CONCERTED MUSIC will be resumed on Tuesday Evening, February 4th.—Particulars on application at her residence 51, Bedford Square.

"OH! COME TO GLENGARIFF," (Irish Ballad.)

**MADAME EMMELINE COLE** will sing the above favourite ballad from the 1st of February every evening during her engagement at Birmingham until the 9th inst.

**MDLLE. LEALI** and **MR. STIRLING** will sing **HENRY SMART'S** admired Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," on Monday next the 3d Feb.

**MR. TRELAWNY COBHAM** will sing "ALICE, WHERE ART THOU?" at Madame Sainton-Dolby's Concert, at St. James's Hall, on Wednesday next, February 5th.

**MR. TRELAWNY COBHAM** will sing "THE MESSAGE" (by desire), at the New Corn Exchange, Ware, on Thursday next, February 6th.

**MR. ALFRED HEMMING** will sing **BALFE'S** new song, "WHOM BUT MAUD SHOULD I MEET," at Guildford, at Miss Agnes Greening's Concert, on Monday Evening, February 3rd.

**MR. ALFRED HEMMING** and **MISS BERRY-GREENING** will sing the admired duet, "ONE WORD," at Miss Agnes Greening's Concert, Guildford, February 3rd.

**MR. HENRY REGALDI**, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, 13 of his pupils.—25, Gloucester Street, Belgravia, S.W.

**MR. VERNON RIGBY** will sing **BLUMENTHAL'S** "MESSAGE," and **BENEDICT'S** "NULLA DA TE BEL ANGELO," at Bath, February 4th; and Torquay, 6th.

**MR. RALPH PERCY** requests that all communications respecting engagements at Concerts be addressed to him at his residence, 13 Cary Villas, Hammersmith, W.

**MR. FRANK ELMORE** will sing **MR. G. B. ALLEN'S** new song, "THE BRIDE OF A DAY," at the Eyre Arms, February 24th.

**MR. FRANK ELMORE** will sing "THOU ART SO NEAR," at The Horns, Kennington, February 4th; Westbourne Hall, 6th; and Gravesend, 10th.

**MR. EMILE BERGER** will play his admired Transcription of **BALFE'S** popular song, "SI TU SAVAIS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

**MR. CHARLES HALL**, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fetes.—Residence, 199, Euston Road, N.W.

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SONG.

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Music by FRANZ ABT.

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London: ROBERT COCKS &amp; Co., 6, New Burlington Street.

**MR. SANTLEY'S NEW SONG,**

Price Three Shillings,

**Wake, Mary,  
Wake!**

THE WORDS BY JOHN LATEY, ESQ.

THE MUSIC BY

**HENRY SMART.**

"In our last number, in giving some account of the Popular Concert of the preceding Monday, we mentioned a song, sung by Mr. Santley, as having been one of the principal features of the concert. Since then it has been given to the public (published by Messrs. Davison & Co.), under the following title:—'Wake, Mary, Wake! Song for a Baritone Voice. The Poetry by John Lathey; the Music by Henry Smart.' It is now before us; and the impression made by its performance on the above occasion induces us to include it in our notices of 'Musical Publications.' It is a little lyrical poem, so full of the soul of passion that we conceive we shall embellish our columns by transcribing it:—

"Wake, Mary, wake! it is the hour  
You loved in former days so well;  
And still as sweetly blooms each flower,  
As blithely through your own loved dell  
The wild birds pour their joyous strain:  
Shall they and I but sing in vain?  
Wake, Mary, wake!

"Haste, loved one, haste! for ah! too soon  
These rapturous moments fleet away;  
Like flowers which ere the burning noon  
Have withered into dull decay.  
Life hath but few such joys as this  
Oh, haste, and seize the fleeting bliss  
Wake, Mary, wake!

"I've culled for thee each lovely flower,  
I've wreathed a chaplet for thy brow,  
I've decked with morn's first fruits thy lower  
But Mary! Mary! where art thou?  
Each beauteous object chides thy stay—  
Oh, why dost thou so long delay?  
Wake, Mary, wake!

"She comes! Flowers, blush your loveliest hues!  
Warble each bird a daintier trill!  
A tenderer flush the sky suffuse!  
She comes! O beating heart, be still!  
A moment, and I'm by her side—  
My love! my life! my promised bride!  
Mine, Mary, mine!

Fortunately these verses came into the hands of one of our greatest musicians, to whose judgment and genius they have suggested a musical treatment very different from what would have occurred to most English composers of the day. They might have adopted the obvious and familiar form of a ballad, and might thus have produced something pleasing and popular enough. But Mr. Smart perceived that the verses were in a higher tone of poetry and feeling; and his music, accordingly, demands from the performer a rare amount of vocal power. Such a performer, or rather performers, for Santley was accompanied by Benedict, were found on this occasion. As in the case of Beethoven's famous 'Adelaide,' the instrumental accompaniment entered into the essence of the music, and contributed to the expression and effect of the whole. Thus performed, the effect of the song was immense. The applause was rapturous; and we observed that the most eminent musicians and critics were the most vehement in their demonstrations of pleasure."—*Illustrated London News*.

London: DUNCAN DAVISON &amp; CO., 244, Regent Street.



## CRYSTAL PALACE CONCERTS.

The second series of fourteen concerts to be included in the season 1867-8 began on Saturday with a programme which may speak for itself:—

Overture, <i>Masaniello</i> ... ..	Auber.
Song, "With Verdure Glad" ( <i>Creation</i> ) ... ..	Haydn.
Aria, "Honour and Arms" ( <i>Samson</i> ) ... ..	Handel.
Symphony, No. 7, in A ... ..	Beethoven.
Song, "Caro Nome" ( <i>Rigoletto</i> ) ... ..	Verdi.
Violin Solo, Fantasia on <i>La Favorita</i> ... ..	A. Pollitzer.
Song, "In my wild Mountain Valley" ( <i>Lily of Killarney</i> ) ... ..	Benedict.
Song, "The Bell-ringer" ... ..	Wallace.
Ave Maria (on the first prelude by Bach) ... ..	Gounod.
Overture, <i>Manfred</i> ... ..	Schumann.

In varied interest the above selection could not well be exceeded. There was something for all tastes, and scarcely anything not intrinsically good. The overtures which respectively occupied the first and last places, if they cannot be said to represent the *alpha* and *omega* of art, may at least, considering the enormous distance that separates them, be allowed to stand as symbolical of the antipodes of music. The overture to *La Muette de Portici* is the most brilliant of French dramatic preludes; that to *Manfred* is, perhaps, even among German orchestral pieces, though full of noble endeavour and instinct with poetical aspiration, the most sombre, dreary and monotonous. If here and there in the *Manfred* a gleam of light seems striving to peep in, it is speedily and peremptorily shut out, as an unwelcome intruder. We can easily understand the aversion Schumann is said to have entertained for the music of Auber, and no less readily believe that Auber would listen with apathy, if not with positive distaste, to the very best things Schumann has produced. The art-natures of these composers are not merely dissimilar, but antagonistic. That Auber's overture is simple in plan and built out of the slightest possible materials is as incontestable as that the overture of his arch-enemy is elaborate and ponderous. But the one is all spontaneity, the other all hard labour; the one directly hits the mark at which it aims, the other is aiming all through at something which it never seems to reach. Whether the easy vivacity of the Frenchman or the laborious earnestness of the German is most to be esteemed from an artistic point of view we leave to the decision of thinking amateurs. This, at least, is certain: if both are played in the same concert, before a vast mixed audience—not an audience of self-appointed judges, be it understood, "fit audience, though few," as they might style themselves, but an audience like that which filled the airy music-room of the Crystal Palace on Saturday afternoon—and if both are executed with the faultless mechanical accuracy, the careful and minute observance of light and shade indispensable to Schumann's music, and to which Mr. Manns has, now for some years past, accustomed us, the French overture would invariably carry off the palm. Such was the result on the occasion under notice, when the overture to *Masaniello* was encoined with boisterous unanimity, whereas the overture to *Manfred*, listened to with decorous attention by those who remained to hear it, received but scant applause. Nevertheless, it cannot be insisted on too strongly that in bringing forward the more ambitious works of a composer whose music remains and is likely to remain a topic of eager controversy, so frequently, and under such conditions as are only attainable through the unexampled discipline and proficiency of the Crystal Palace orchestra, Mr. Manns and those for whom he acts are rendering good service to art; and for this reason, if for no other, we are glad to find the Symphony in C (No. 2), included in the list of works to be given at one of the forthcoming concerts, and a *finale* from *Paradise and the Peri* in the programme of to-day. Schumann, like Beethoven before him, must be fairly judged before he is exalted or condemned.

The Symphony in A of Beethoven (No. 7), which came half-way between the overtures of Auber and Schumann, is just as spontaneous as the one and just as elaborate as the other, and while having absolutely nothing in common with either, is immeasurably superior to both. (*Cela va sans dire*, however). In the present instance the "half-way house" formed a resting place to be preferred alike to the starting-point and the goal. About this marvellous composition whole volumes have been written, and as many more might be written, though we doubt if a more intelligent and interesting account of it, historical and analytical, could

possibly be written than that which appeared in the Crystal Palace programme, and materially enhanced both the comprehension and enjoyment of the audience. The author of this note—as of the notes which illustrated the performances of Mendelssohn's "Reformation Symphony," Schubert's great Symphony in C, and the Choral Symphony of Beethoven—is a genuine enthusiast; and if we are occasionally compelled to dissent from the views he so earnestly maintains, as, for example, in his estimate of Schumann's overture to *Manfred*, which he even goes so far as to place side by side with the great *Leonora* (No. 3) of Beethoven, we differ from him as from one whose opinions are always worth serious discussion. Happily, whatever he advances about Beethoven bears truth on the face of it, just as much, very much, that he says about Schumann appears vague and unsupported by actual fact. If the aphorism, "The innovations of one age are the settled laws of the next," which, evidently with a secret eye to the position to be occupied in art-history by his favourite composer, he affixes to his note on Beethoven's symphony, held invariably true in art, what would become of Beethoven, who died more than forty years ago?—and what of this very symphony which was composed fourteen years before he died?—what of Handel, whose *Israel* and *Messiah*, though above a century and a quarter old, are still the universally accepted models of Biblical and Christian oratorio, despite the many oratorios in all styles that have been produced since Handel's time?—what of J. S. Bach, whose fugues, many of them a century and a half in age, are still the despair of musicians?—what of Mozart, whose *Figaro* and *Don Giovanni*, both octogenarian, are even now the undisputed masterpieces of operatic music, &c. It is, however, useless to pursue this question further. That the *technical* innovations of one age may become in art the accepted laws of the next is indubitably true; but this admission will no more help Schumann, who actually made no innovations that count for anything, than it can help Herr Richard Wagner, whose would-be innovation is to upset the canons of art altogether and put chaos in their place. There is no weaker argument than to insist that, because Beethoven was not at first thoroughly appreciated, *therefore* those who do not admit Schumann to be another Beethoven, or something of the sort, must be in the same state of mental blindness as those who failed immediately to recognize the genius of Beethoven. To make the argument what the poet Shelley calls "refutation-tight," Schumann should be, properly, *greater* than Beethoven; for otherwise it does not logically hold at all. It is no proof that because we can see nothing very particular in a man there must, purely on that account, be something very particular in him. The argument, in strict truth, is a mere begging of the question, and would apply just as well, not merely to Herr Wagner, but to M. Offenbach, or any other composer. Since, nevertheless, it is so often thrown in the teeth of those who wish to see Schumann tried and judged fairly and deliberately, and not hoisted by main force upon the shoulders of the acknowledged great masters, we have found it expedient to enter this brief but emphatic protest.

The performance of Beethoven's wonderful Seventh Symphony (as "romantic" as the writer of the Crystal Palace programmes, not inappropriately, because for not inappropriate reasons, chooses to style it) was truly magnificent from one end to the other—a new, legitimate, and splendid triumph for Mr. Manns and the admirable orchestra he directs with such keen intelligence and indefatigable zeal. It was naturally the feature of the concert, and recognized as such by the audience, who listened like mice as the majestic thoughts of the Shakspeare of music unfolded themselves one by one, but whose enthusiasm at the end of each successive movement was expressed in manifestations not to be misunderstood. The weird *allegretto* in A minor (which a certain ingenious commentator seems to forget is the same key as the "Kreutzer Sonata" and the finest of the so-called "Posthumous Quartets") they would fain have had again; but Mr. Manns wisely refrained from complying with a wish that, carried out, would have weakened the impression to be derived from the symphony as an uninterrupted whole.

The singers were Miss Poyntz, Mdlle. Liebhart, and Signor Foli. Miss Poyntz, who had already produced a favourable impression on the memorable day of the first performance of Mendelssohn's "Reformation Symphony," has a clear, fresh soprano voice, neither strong nor flexible, but which, accompanied by an unobtrusive

manner, was found very acceptable in the air from *The Creation* and the charming ballad from *The Lily of Killarney*. Mdle. Liebhart gave the graceful cavatina from *Rigoletto* in her accustomed manner; and Signor Foli, one of the youngest and most rising singers of the day, with a bass voice to be envied, highly distinguished himself both in the difficult air from *Samson*, perhaps the best of Handel's "giant songs," and the very popular "Bell-ringer" of the late regretted Vincent Wallace. With regard to M. Gounod's "Ave Maria," we must protest, as we have already more than once protested, against the liberty therein taken with the profoundest of all musicians. A French composer fits a tolerably pleasing melody to the harmonies of one of the most beautiful of Bach's preludes (the first in the *Well-tempered Clavier*), and makes the old Saxon Colossus dance attendance on him, as an obedient accompanist! This transgresses the bounds of propriety, and had the thing been twice as well performed as by Mdle. Liebhart (voice), Mr. A. Pollitzer (violin), and Mr. Robert Reed (pianoforte), it would still have been intolerable to ears polite. By the way, a word of praise is due to Herr Pollitzer's capital performance of a fantasia of his own composition, for violin and orchestra, on airs from *La Favorita*, which was warmly and deservedly applauded.

At the concert this afternoon, besides the *finale* of Schumann, already referred to, we are promised Spohr's most picturesque symphony—*The Consecration* (which, even in the Crystal Palace programmes, is still absurdly styled the "Power") of Sound; the second, and by no means least interesting of Beethoven's four overtures to *Fidelio*; and last, not least, a *Grand Funeral March* ("Grosse Trauer Marsch") by Mendelssohn—another of the long-coveted, now happily obtained, instalments from that great composer's unpublished works.

UXBRIDGE.—(From a Correspondent).—A concert, in aid of the sufferers from the Clerkenwell explosion, was given at the Town Hall on the evening of Friday the 10th instant, and brought together a very large company, most of the notables of town and county "assisting" or patronizing. The Uxbridge Harmonic Society took the whole proceeding in their hands, and the result was a very attractive and well-managed entertainment. The solo singers were Miss Banks, Madame Burrington, from London, with Miss Pontyfix, Messrs. J. Franklin, Coles, Pitkin, and G. Shearley, junr., of local fame. Mr. A. B. Burrington and J. Walsh were the pianists and conductors. Miss Banks opened her way in the well-known aria, "L'Amor suo," from *Roberto Devereux*, on the performance of which a local journal thus freely descants:—"Though the above splendid piece may not have been particularly intelligible to many of the listeners, none could fail being favourably impressed with the beauty of the talented vocalists' rendering," evidencing as it did the perfect subjugation of her plastic voice, which was fully shown in the tremulous (?) passages." Miss Banks also sang a new ballad called "Love Thee," and Herr Ganz's song, "Love hailed a little maid," and was compelled to repeat both. Madame Burrington's solos comprised "The Two Boats," and "Who's that tapping;" of the former the eloquent writer in the paper alluded to above—*Broadwater's Buckinghamshire Advertiser and Uxbridge Journal*—thus speaks:—"The song, 'The Two Boats,' was then sung by Madame Burrington. The clear and distinct voice of this lady was a perfect boon to those who prefer ballad singers to the more perplexing difficulties of operatic singing, surmounted only by the initiated in the enchanting art of music, the whole of whose votaries were eager to express their delight, which finally culminated in an encore that could not be refused." Your readers may not clearly understand what this means. I may, however, inform them in plain English that Madame Burrington was deservedly encoined in the song, for which she substituted "Kathleen Mavourneen." The fair artist had a like success in "Who's that tapping at the gate?" for which she substituted "Why are you wandering here, I pray?" a good old song with real point and expression. I must refer your readers to the above-named journal for further particulars of the concert, as I was not professionally impressed by the performances of any of the "locals," though the Uxbridge Harmonic Society sang Rossini's "Il Carnevale," and some part-songs with good effect. The concert was a financial success. Further, the society has not deemed it necessary to stop on the threshold in the cause of charity. A subscription will, on behalf of the sufferers from the Clerkenwell outrage, will remain open for some days. As the *Musical World* circulates widely in Uxbridge and the neighbourhood, I feel bound to state that all donations will be thankfully received by the secretary, Mr. H. Pitkin, Cowley Road, Uxbridge.—T. S. C.

STUTTGART.—*L'Africaine* has at last been produced in this capital. It was enthusiastically received.

# LYRA INELEGANTIARUM.

(From "Punch.")

Mr. John Boosey, the eminent music-publisher, has been defending himself, or rather his Ballad Concerts, in the *Musical World*. We are not going into the controversy—we think the concerts excessively pleasant ones—and the gentleman on the other side is perfectly capable of conducting his own case. But we are going to assure Mr. Boosey that our experience of song-composing is not in this wise:—

"The truth is that verses are rarely read by the publisher, and the way in which they escape his scrutiny is easy to explain. The poet gets hold of a popular composer in a weak moment (perhaps over a cigar) and asks him to set some words to music. The composer, wishing to do his friend a turn, finds a tune for the words and plays it over to a publisher. The tune is liked, and the song published. It afterwards leaks out that there is a poet hiding himself behind the composer. Then comes the publisher's grief. The poet, who is of as much importance to the composer as the frame-maker to the painter, gives himself airs, and takes all the credit of the song to himself."

Now this, we repeat, is not our experience. Extraordinarily brilliant and popular composers come to us (whether we are smoking or not is nothing to the purpose—most likely we are, we generally are) and say, "O, my dear boy, do sit down for a quarter of an hour, and knock us off some verses one isn't ashamed to set. The batches of boosh which the publishers send me are enough to make a fellow tear his hair. Just look here." And then he pulls out a lot of MS., and reads first lines:—

"The stars are smiling on the beans."

"I knew thee by that gay perfume."

"Pop your dear letter inside the old tree."

"Tears along my brow may trickle."

"Come where crocus-berries glisten."

"Jump, little heart, for Johnny comes."

And a dozen more of the same beauty; and then in a plaintive way he demands something else. Perhaps he gets it, perhaps he doesn't. But we never hide ourselves behind him, for reasons, and we never take all the credit of the song, or any of it, inasmuch as provided song-words have plenty of open vowels, and no elisions, and mean as little as possible, they answer the composer's purpose, and there's no question about credit. The comparison between the frame-maker and the words-writer is not quite apposite. A picture can exist without a frame, but a song can't exist without words, except when a Mendelssohn writes it, and we are not likely to have Mendelssohns while the music-publishers are not ashamed to push the songs of the music-halls.

But, as the late Mr. Farren used to say in *Uncle Fozzie*, "Lor', after all, what does it matter?"

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The first conversazione of the society this session was held on Thursday the 23rd instant, at the Gallery of the Female School of Art, Queen Square, Bloomsbury, Professor Donaldson in the chair. The proceedings were opened with an address, in which, after remarking on the want of some such society for the encouragement of art, for art's sake, not as a popular and occasional pastime, but as a constant source of the highest intellectual enjoyment; and instancing the humanizing influence which the general cultivation of music had exercised upon the masses in Germany; the chairman congratulated the members of the society having now reached its tenth year with every prospect of increasing usefulness and prosperity. The concert, conducted by Mr. Alfred Gilbert, consisted of songs by Miss Fosbrooke, Miss Palmer, Mrs. Henriette Lee, Mr. Welch, and Mr. Sankey; and solos on the pianoforte by Miss Waugh, and on the harp by Mr. Wright. The world of literature and art was well represented. After a vote of thanks to the chairman, moved by Dr. Hyde Clarke, and a notice from the chair that the Doré Exhibition would take place on the following Thursday, the conversazione terminated.

## CHROMOTHEOLOGY.

That an Acetate changes the colour of grey.  
We really don't know, so we'd rather not say;  
But it's perfectly clear to Pan-Anglian view  
That A. C. Tait has set Bishop Gray looking blue.

Punch.



## MUSIC IN BERLIN.

One of the principal items which I have to record, in my present letter, with regard to the Royal Operahouse is that the great ornament, the "dulce decus," of the establishment in question, to wit, Mad. Lucca, has taken leave of it to go and sing at the Italian Opera, St. Petersburg, for two months. Let us hope that the climate will not affect her voice; not every voice can stand it. The last character she sustained previous to her departure was Zerlina in *Don Juan*. It is not one which affords her an opportunity for the display of her full powers, but, that fact notwithstanding, the applause which greeted her at her first appearance, during the performance, and on the fall of the curtain, proved how highly the public esteem her, and how glad they will be to welcome her back. The other operas in which this accomplished lady sang since I last wrote were *Figaro's Hochzeit*, *L'Africaine*, and *Fra Diavolo*.

Of course Herr Wachtel has played Chapelou in *Le Postillon de Longumeau* again. As I had seen him some few times in that opera already, my seat was unoccupied the evening he donned the well-known jackboots (not "boot-jacks," as they are called by a German friend of mine who suffers under the mild delusion that he is a complete master of "the English"). When, however, he was announced to appear for the first time as the hero in M. Gounod's *Faust*, I was in my place as usual. Herr Wachtel, on this occasion, certainly surprised me. He had evidently taken great pains with the part, and, what is more, resolved to tame down his usual boisterousness. The consequence was that he created a marked sensation, especially in the air of the third act, which air he gave entire, and without the usual "cut." Madame Harriers-Wippen was an admirable Margherite, and Herr Salomon, a most Mephistophelian Mephistopheles, as, indeed, he ought to be by this time, considering that he has played the part here upwards of a hundred nights. That is a high number in Berlin, though it may not be considered much in London or Paris, where a man may return from circumnavigating the globe and see a piece he saw before his departure still figuring in the bills. I must observe, however, that, when I say a hundred times is a high number for Berlin, I am referring to classical, or high class works; I do not include the effusions of M. Offenbach's lighter muse, which, in Berlin as elsewhere, enjoy runs resembling the Irishman's cable, the end of which—as he stated, at least—had been cut off.

Boieldieu's *Johann von Paris* has been revived, after having been allowed to slumber undisturbed for a very considerable period. There is something, to my mind, indescribably sweet and charming about the music, but whether it will prove attractive to the general public is quite another thing. I do not fancy it will. The public have become so vitiated in taste by the highly spiced dainties on which they have been fed of late years, that good, honest food is no more sufficient. However, there may be—in fact, I might say, there is sure to be—a change very soon, and a very marked change. Two years since, did not ladies' skirts rival balloons in circumference and the sea-serpent in length, and are they not worn at present as narrow, almost, as a bigot's views, and as short as a miser's reply to an appeal for charity? With such a speedy and total metamorphosis within the memory not of the oldest, but of nearly the youngest inhabitant of this world of ours, why should we despair of seeing, or, rather, hearing a change even in opera? But to return to *Johann von Paris*. Herr Wachtel was Johann, and, I must say, that a worse representative of the part I never saw. Even his admirers could not applaud him as they are wont to do. A bright and entrancing contrast to Herr Wachtel was offered by Mad. Harriers-Wippen as the Princess, a part exactly suited to her, and the music of which she gave in a manner that fairly captivated the audience. The other parts were sustained—satisfactorily? No—not for a theatre like the Royal Operahouse, Berlin. Those that were well sung were not well acted, while, on the other hand, where the acting was good, the singing was not altogether irreproachable.

As visitors, or "guests," we have had guest No. 1, Madame Borchers, who impersonated the Queen of Night in *Die Zauberflöte*. Madame Borchers belongs to the Theatre Royal, Hanover, and her impersonation of the fair nocturnal potentate may there be considered highly effective, but I myself deem it no better than what I have heard very often and not thought first-rate. Madame Borchers's voice is not high enough for the part as written,

so that the part had to be transposed; her voice is, moreover, deficient in tenderness, and her style wants ease and finish. Visitor No. 2 was Mdle. Ferles, a pupil of Madame Viardot-Garcia. She appeared as Leonore in *Die Favorite*, but is unfitted for the part vocally and histrionically. Unless informed of the fact, no one would suppose she had studied under so accomplished and clever an artist as Madame Viardot-Garcia. Guest No. 3 was Mdle. Artôt, who commenced her engagement with Angela in *Le Domino Noir*. She was very warmly welcomed. From what I have told you, you will perceive that we have not had much novelty, but things are generally well done, and the consequence is that the management is liberally rewarded for its activity and good taste. I see by the papers that the receipts at the Operahouse last month were thirty-six thousand thalers; a very tidy sum.

At Kroll's Theatre the burlesque of *Tschin-Tschin*, with Offenbach's music, has proved a hit. At the Friedrich-Wilhelmstadt Theatre, M. Offenbach's *Pariser Leben* continues to draw crowded houses. It has now run some hundred and fifty nights. At the Wallner-Theater, a new farce entitled, *Die Mottenburger*, has been produced with music by Herr Bial, the conductor at the said theatre. According to report, Herr Bial's music is something far superior to the music usually written for such pieces, and justifies the hope that Herr Bial will some day make his mark among contemporary composers. I trust the hope will be realized, for if ever a new operatic composer was sorely needed in Germany it is at the present day.

Of concerts, there have been plenty. As I did not go to all of them, I shall not notice all of them, but restrict my efforts to telling you something about the principal ones to which I did go.—In the first place, there has been a regular Quartet fever raging with great violence. Two different Quartet Unions, that from Florence, and that from Dresden, have visited us lately. This, of course, put the Berlin Quartettists on their metal. And a very good thing, too. There is nothing so advantageous in art, as well as in trade, as a little frank, honest rivalry. If not stirred up now and then, even the best artists are prone to relax in their efforts, and instead of weaving their laurels into wreaths, and wearing them round their heads, to convert them into mattresses on which to repose. The principal compositions played by the Florentiners, and played really to perfection, were the Quartet in C major, and that in D minor, by Mozart; that in D minor by Schubert; that in F major (Op. 135), that in F major (Op. 59, No. 1), that in A minor (Op. 132), and the "grand" E flat major Quartet by Beethoven; and that in D minor, by Schubert. There was but one wish when the Florentiners left—namely, that they would soon return. The Dresden Quartet consists of Herren Lauterbach, Hüllweck, Göring, and Friedrich Grützmacher. They, too, produced a most favourable impression, and proved that the reports which had preceded them, and spoken so flatteringly of their merit, rested upon a solid basis of truth. Still, while paying a deserved tribute of praise to Florentiners and Dresdeners, I must in justice add that they have no unworthy rivals in the Berlin Quartet Association, consisting of Herren De Ahna, Espenbahn, Richter, and Bruns. These gentlemen have ably maintained their previous reputation, and need not fear comparison with their late visitors.

The first concert given by Kotzolt's Association went off exceedingly well, and afforded great satisfaction. The programme contained several highly interesting pieces. Among them I may mention a Madrigal by Palestrina; a Dancing-Song by Morlay; a Choral Song by Adolph Reichel; Uhland's three "Frühlingslieder," set by Felix Mendelssohn; "Frühlingsliebe," by Hauptmann, and "Konig Mai," by Reinecke. In addition there were various vocal solos contributed by Mdle. Kotzolt and Herr Geyer, as well as an instrumental solo in the shape of Schumann's "Variations Symphoniques," performed, in a masterly manner, by Herr Werkenthin.

VALE.

DARMSTADT.—No opera produced here of late years ever proved so successful as M. Gounod's *Faust*. Even his dreary opera of *The Queen of Sheba*, represented subsequently, was unable to efface the favourable impression he had made with his first work. No wonder, then, that everyone was anxious to hear the latest novelty from his pen. *Romeo und Juliet* was consequently brought out by the management with the greatest care, but it met with only a cool reception on the part of the public.

LIVERPOOL.—Mr. Mapleson has contributed in no small degree to the pleasure of residents in Liverpool, and was perfectly justified in appealing to his patrons in the way of a benefit concert, to make up for the great loss he has sustained in the destruction of Her Majesty's Theatre. This concert took place at the Philharmonic Hall, and the wonder is, with the talented company, the excellent programme, and the laudable object of the concert, that there was not a larger attendance. Both galleries were filled, but other parts of the hall presented anything but a crowded appearance. The company comprised Mdlles. Tietjens, Drasdil, and Baumeister, Madame Lablache, Messrs. Hohler and Santley, M. Wehli, pianist, Signor Bevigiani as conductor. The programme contained about twenty-three different "numbers," selected from the works of Beethoven, Mozart, Mendelssohn, Weber, Handel, &c., and these were increased fully a third in consequence of encores.—Last evening, the annual dinner of the Societa Armonica was held at the Assembly Rooms, St. Anne Street. For upwards of twenty years this society has existed in Liverpool, and during that period it has done much to promote the cultivation of classical music. The opportunities thus afforded for obtaining a practical acquaintance with the productions of the best composers have been extensively employed, and the society now numbers nearly forty members, who are engaged in regular and frequent practice. The company at dinner consisted of about thirty, including members and their friends. Mr. W. J. Newman occupied the chair, and Mr. H. T. Remsburg the vice-chair. The proceedings were throughout of a most enjoyable character. Toasts alternated with part-songs, admirably sung by Messrs. Armstrong, Haswell, Briscoe and Hughes.—*Liverpool Mercury*, Jan. 23.

MANCHESTER.—At the Free Trade Hall on Saturday evening week the singers were Mdlle. Tietjens, Mdlle. Baumeister, Mdlle. Drasdil, Mr. Tom Hohler, and Mr. Santley, all of Her Majesty's Theatre. The great German *prima donna* was in excellent voice. How she sings Mozart's "Non mi dir" all know who have had the good fortune to hear her in Donna Anna. In Haydn's "On mighty wings," her magnificent voice and fine taste were conspicuous. Her third solo was a new *valse*, called "Godiam," written expressly for her by Signor Bevigiani. Mdlle. Baumeister sang "Ah, fors è lui," and Mdlle. Drasdil Haydn's "Spirit song." Our great English baritone, Mr. Santley gave Balfé's new song, "My love for thee," and Dr. Boyce's "Hearts of Oak" (both encores), with his accustomed fine expression. Mr. Hohler's solos were "M'appari," from *Marta*, and "Believe me if all those endearing young charms," the latter of which was encored. The concerted pieces were Donizetti's trio, "Alma infida," the duet from *Linda* (Mdlle. Tietjens and Mr. Hohler), "Da quel di;" the trio from *Il Matrimonio Segreto*, "Le faccio un inchino," sung by the three ladies; the quartet from *Uno Ballo in Maschera*; and Hérold's trio, "C'est à vous." M. Wehli is a pianist of force of hand, eschewing everything in the shape of classicism, and playing only his own compositions. A fantasia on *Faust* drew forth a demand for a repetition. A third piece, variations on "Home, sweet Home," was played with the left hand alone.—*Manchester Examiner*.

DUNDEE.—The Dundee Amateur Choral Union, at a recent concert, performed the first and second parts of Haydn's *Creation* and Gounod's *Solemn Mass*, in the Kinnaird Hall, before a very large audience. The soloists were Miss Banks, Mr. George Perren, and Mr. J. G. Patey. Dr. W. Spark, of Leeds, was organist, Mr. S. C. Hirst, pianist, and Mr. Henry Nagel, conductor. The concert proved one of the most, if not the most, successful ever given by this society; and its members, with their conductor, Mr. Nagel, have reason to feel proud. For the style in which they have produced Gounod's *Mass*, with a comparatively short time's practice, they are especially deserving of praise; and, though we thank them for giving Dundee a hearing of this much over-praised production, we may be allowed to express a hope that their talents may never be diverted from the more ennobling studies which the works of the great composers afford.—*Dundee paper*.

CONK.—The audience that filled the Theatre the other night presented a strikingly animated scene. Three or four days before all the reserved seats were engaged, and when the curtain rose there was not a foot of standing room unoccupied. It was an appropriate tribute to the merits of a favourite performer, who has secured the best wishes of the inhabitants of this city. *The Puritan's Daughter* was gone through amidst the applause of the audience, and at the conclusion, Madame Lancia was called for and received every tribute of respect, leaving the stage with an armful of bouquets.—*Conk paper*.

PHILADELPHIA.—The *Philadelphia Enquirer*, of date January 7, has a long article on the opening of the Italian Opera at the Academy of Music, for what it calls the Maretzek-Grover-Harrison season. The opera was the *Trovatore*, supported by Madame Parepa-Rosa as Leonora, Madame Testor as Azucena, Signor Pancani as Manrico, and Signor Bellini as the Count de Luna. All are praised. Madame Parepa is apostrophized in glowing terms. Signor Ronconi is engaged and was announced to appear on the following evening.

DOVER.—Wellington Hall was well filled on the occasion of the Fourth Subscription Concert. The singers were Miss Marie Stocken, Messrs. Alfred Hemming, King Hall, Ralph Andrews, and Binfield. Miss Stocken, who possesses a clear soprano voice, sang Mr. Sullivan's "Orpheus with his Lute," and Beethoven's "Ah! perfido," joining Mr. Hemming in Rossini's "Mira la bianca luna," and the comic duet, "I'm an Alsatian," from M. Offenbach's *Lschen and Fritzchen*. Mr. Alfred Hemming gave "Adelaida," with taste and expression, and the popular song, "Alice, where art thou?" which was unanimously encored. The concert opened with Mozart's quartet (for piano and strings) in E flat, and concluded with a trio by Hummel in the same key. Mr. King Hall and his coadjutors deserve praise for their performance of such music. Besides these concerted pieces Mr. Hall played a selection from Mendelssohn's *Lieder ohne Worte*, and Schumann's *Fantasie-Stücke* for pianoforte, together with two solos on the harmonium—an arrangement of the introduction to *Faust*, and the *notturno* from *Midsommer Night's Dream*.

WINDSOR.—The third subscription concert of the Windsor and Eton Royal Glee and Madrigal Union took place in the Town Hall. Miss Rose Hersee was the principal lady singer, and the members of the society and the choristers of Windsor and Eton assisted. A number of glees and madrigals were well given, especially Mr. Leslie's madrigal, "Daylight is fading" (encored). Mr. Hunt sang, "Il mio tesoro" (*Don Giovanni*), with excellent taste; and Mr. W. T. Briggs was enored in Mr. Sullivan's "If doughty deeds." Miss Rose Hersee contributed "Voi che sapete," Auber's "Laughing Song" (encored), and her own pretty ballad, "A Day too Late," for which, on being enored, she substituted "A little Bird told me." The concert began with the late Vincent Wallace's hymn, "Queen Victoria, God protect," and concluded with the National Anthem. Dr. Elvey was director, and Mr. F. Burgess, accompanist.

JERSEY.—(From a Correspondent.)—The fashion and wealth of the island were assembled in the Royal Hall, Peter Street, on occasion of the "Readings and Music in aid of the funds of the the Jersey General Dispensary." The platform was crowded with the supporters of this excellent institution, and the hall looked cheerful and brilliant. Mr. John Hammond was in the chair, and the Dean gave the first reading from Shakspeare's *Henry the Fourth*. The Rev. gentleman was warmly applauded. Mr. Ick followed with a song called "I arise from Dreams of Thee" (Shelley), upon which the Rev. A. Trewman read a scene from Byron's *Cain*. Mr. Arscott then played a solo on the pianoforte in artistic style. After further "readings" by the Dean, Miss Horton gave Signor Schira's "Do not wake me from my dream," which, to quote the *Jersey Express*—"was rendered in a most charming manner, and exceedingly delighted the whole company, the fair cantatrice receiving tremendous applause on the completion of this exquisite gem, a ballad which reflects the highest possible credit on its gifted composer. Miss Horton, who sang the last verse in response to a loud and unanimous encore, was again greeted with general applause." Next in order followed Ingoldsby's version of *The Merchant of Venice*, admirably read by the Rev. Mr. Trewman. The entertainment was brought to a close by Mr. Arscott, with the National Anthem. A considerable sum is expected to be handed over to the institution. Thanks are due to the members of the Working Men's Club for the interest they took in the whole arrangements.

EDINBURGH.—*Don Giovanni* was given on Saturday evening for the third time by the English Opera Company and again attracted a large audience. The applause throughout was unstinted, each of the principal artists meeting with a cordial reception, that awarded to Miss Fanny Heywood being an "ovation." *Un Ballo in Maschera* was given on Friday last.—*Scotman*, Jan. 27th.

NORWICH.—The quarterly festival of the Norwich choirs, in connection with the Norfolk and Suffolk Church Choral Association, was celebrated in St. Saviour's Church, on Tuesday evening week. Owing to the inadequate dimensions of the church, only the surplised choirs were invited to attend, and the following are those which were represented:—St. Andrew's, St. Mark's (Lakenham), St. Peter's Mancroft, St. Peter Permountergate, and St. Saviour's. The anthem was Dr. Elvey's "Arise, Shine." A sermon was preached by the Rev. W. C. Safford, rector of Attleborough. After expenses were deducted, the offertory was given to the funds of the Stanley Home.—*Norfolk Chronicle*.

LEDBURY.—A concert was given in the Feathers' Assembly Room, on Friday, the 17th, under the patronage of the Right Hon. the Earl and Countess Somers. Mr. Rapon, organist of the parish church, for whose benefit the concert was given, conducted. Praise is due to Major Skurray, for the ready way in which he gave his services.—*Berrow's Worcester Journal*.

KONIGSBERG.—Rossini's *Stabat Mater* and Mendelssohn's 98th Psalm were lately given here, Mdlle. Orgeni taking the principal female part in both.

## MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MORNING PERFORMANCE,  
SATURDAY, FEBRUARY 1, 1868.  
*To commence at Three o'clock precisely.*

### Programme.

#### PART I.

QUINTET, in D major, for two Violins, two Violas, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, ZIEBING, and PIATTI ... .. *Mozart.*  
SONGS { "Moonlight" ... .. Madame SAINTON-DOLBY ... .. *Schumann.*  
{ "Beauteous cradle" ... .. Madame SAINTON-DOLBY ... ..  
SONATA, in C major, Op. 53 (dedicated to Count Waldstein), for Pianoforte alone—Madame SCHUMANN ... .. *Beethoven.*

#### PART II.

SONGS { "Questions" ... .. Madame SAINTON-DOLBY ... .. *Mendelssohn.*  
{ "Reflections" ... ..  
QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola, and Violoncello—Madame SCHUMANN, MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI ... .. *Schumann.*  
CONDUCTOR—MR. BENEDICT.

MONDAY EVENING, FEBRUARY 3RD, 1868.

*To commence at Eight o'clock precisely.*

### Programme.

#### PART I.

OTTET, in F, Op. 166, for two Violins, Viola, Violoncello, Double Bass, Clarinet, French Horn, and Bassoon (repeated by desire)—MM. STRAUS, L. RIES, HENRY BLAGROVE, PIATTI, RYNGOLDS, LAZARUS, C. HARPER, and WINTER-BOTTOM ... .. *Schubert.*  
SONG—Miss JULIA ELTON ... .. *Schubert.*  
SONATA APPASSIONATA, in F minor, Op. 57, for Pianoforte alone—Madame SCHUMANN ... .. *Beethoven.*

#### PART II.

SONATA, in A major, Op. 69, for Pianoforte and Violoncello—Madame SCHUMANN and Signor PIATTI ... .. *Beethoven.*  
SONG, "The Savoyard's Song"—Miss JULIA ELTON ... .. *Mendelssohn.*  
QUARTET, in C major, Op. 33, No. 3, for two Violins, Viola, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI ... .. *Haydn.*  
CONDUCTOR—MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of AUSTIN, 28, Piccadilly; KERR, PROWSE, & Co., 48, Cheapside; and of CHAPPELL & Co., 60, New Bond Street.

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"We strongly advise musicians to add the book to their store, and its contents to their minds."—*Musical Standard.*  
"It would be impossible within the limits of a brief notice to do anything like justice to the manner in which these ideas are worked out in the seven well-written and extremely interesting chapters of which this volume consists. . . . The remarks upon modern oratorios and cantata writing are particularly *apropos*."—*Morning Star.*

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### DEATHS.

On the 28th ult., J. H. TULLY, Esq., musical director of the Theatre-Royal, Drury Lane, in his 54th year.

Recently, Mr. SEFTON PARRY, formerly manager of the Greenwich Theatre, lately of the Holborn Theatre.

On the 22nd ult., the wife of Mr. EVANS, music publisher, Argyll Street.

On the 22nd ult., at Berlin, Herr MORITZ GANZ, concertmeister and solo violoncellist to His Majesty the King of Prussia, aged 64.

### TO CORRESPONDENTS.

A LOVER OF MENDELSSOHN'S MUSIC.—The "Reformation Symphony" has been played twice at Mr. Charles Hallé's concerts, at the Free Trade Hall, Manchester, and Mr. Hallé himself has played there the eighth book of "Songs without Words." These were first played by Madame Arabella Goddard at the Monday Popular Concerts; next by the same lady at the Crystal Palace, where the "Reformation Symphony" was produced; next by Herr Pauer at Mr. Barnby's concert in St. James's Hall, where also the "Reformation Symphony" was played. They were also performed by Mr. Benedict at a recent concert of the Liverpool Philharmonic Society.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, FEBRUARY 1, 1868.

MR. TOLHURST'S oratorio, *Ruth*\* (which must not be on any account mistaken for an oratorio under the same title, music by Herr Otto Goldschmidt, produced at the last Worcester Festival), comes to us from the antipodes, and was first performed, four years ago, in the Town Hall of Prahran, Victoria. Judging by some extracts from the criticisms of the Australian press which have accompanied it to this country, the work was very favourably looked upon in the land of its birth. We may take it, therefore, as an indigenous production, may of the soil, and in harmony with the tastes of the people who, according to popular belief, have their heads where their feet ought to be. As such we wish to speak of it with all respect. Fixed canons of art are very well within certain limits. English critics, for example, could not allow a French or German composer to transgress them without being down upon him sharply and at once. Nor are we sure that an American could claim to escape "scot free." Admitting, however, that the canons aforesaid are good within a radius of five thousand miles, the boundary line is a very long way off Japan or Victoria. Hence the court composer of the Mikado can snap his fingers at the rules and regulations of his western brothers, and he of the antipodes, whose head points to the opposite quarter of the heavens, is entitled to be still more defiant. Mr. Tolhurst has, we are bound to say, fully asserted his rights, and he will not be astonished if we tell him that, to our unaccustomed eyes, the Australian *Ruth* is a very curious production. There is no reason to be surprised at this, Australia is fertile in curiosities and in phenomena which are distinctly opposed to anything with which we are acquainted. Whatever influence is the cause of this—whether it be that of the stars we never see, or anything else—we have no authority for limiting the extent of its operation. It may be, therefore, that *Ruth* is what it is for the same reason that Australian squirrels fly, and the kernels of certain Australian fruits grow outside. But, in any case, we should do wrong to judge of it by the standards used on this side of the world. The oratorio is entirely a thing *sui generis*, and as novel an importation as was the first chest of tea. Remembering that the pioneer consignment of the "fragrant leaf" was fried with butter by the favoured recipients, we mean to be very cautious about giving an opinion upon *Ruth* till we know more of the conditions of its production, and the particular light in which it ought to be viewed.

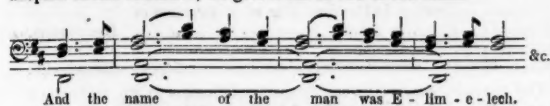
There is, however, no reason why we should not attempt to give our readers some idea as to what it is like, and so much we proceed to do, first cautioning them against hasty conclusions, and pointing emphatically to the moral of the tea.

As to the general plan of the work, we find that Mr. Tolhurst has very closely adhered to the Old Testament story, and only on two or three occasions does he introduce passages found elsewhere. In

\* *Ruth*. An Oratorio. The words selected chiefly from the Holy Scriptures. The music composed by GEORGE TOLHURST. London: George Tolhurst.

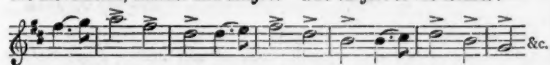


arranging the book for musical purposes he presents us with the first novelty out of the many his work contains. The composers of our hemisphere usually throw the purely narrative portions of their subjects into the form of recitative, and reserve their highest efforts for the expression of sentiment. Mr. Tolhurst adopts a different plan. His first chorus, for example, contains, amid much other of a similar character, the following passage:—"And the name of the man was Elimelech, and the name of his wife Naomi, and the name of his two sons Malon and Chilon, Ephrathites of Bethlehem Judah." In order to show the antipodean method of treating such family particulars and to rid the mind of the reader of any notion that Mr. Tolhurst has adopted choral recitative, we give a bar or two of the music—

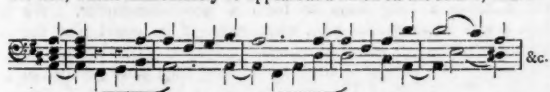


Other passages of a like character are treated in a similar way, as for example:—"When she saw that she was stedfastly minded to go with her, then she left speaking unto her;" and "And Naomi had a kinsman of her husband's, a mighty man of wealth, of the family of Elimelech, and his name was Boaz." We must confess to a strong appreciation of the novelty, if not the beauty, of this peculiar arrangement. We do not say that it is other than beautiful, but one wants to be accustomed to it in order to speak positively on the matter either way.

With regard to the music, we shall take such "numbers" of the work as seem to call for remark, in place of making general observations which may possibly lead us into the expression of opinions. The work, conforming thus far, to our own mode opens with an overture in two movements, *andante* and *allegro*. The subject of the former:—



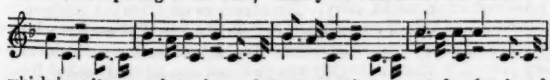
is given out as a solo no less than three times, and followed by a passage for the brass on a tonic *pedale*. As this is all, the effect is very curious. No less singular is the form of the *allegro*. It starts with a subject for the *celli*, which immediately re-appears as a canon on the octave, thus:—



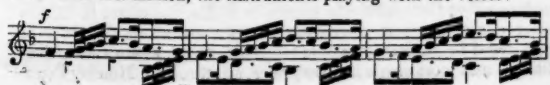
There is a second subject, but it escapes similar treatment, and there are scale passages and *pedales* in abundance, besides a prematurely strangled fugue, the whole defying any method of analysis with which we are acquainted. The second chorus has an equal originality. The words are, "And they went on the way to return unto Judah," the act of going being represented by a pompous *f* march, which opens, fills up occasional intervals, and concludes, the choral passages being merely a repetition of this subject after the fashion, we suppose of an Australian fugue:—



"walk round" between the verses of a nigger song. The novelty of the work, however, is not confined to construction. Here is, for instance, the opening of the duet, "Surely we will return with thee":—



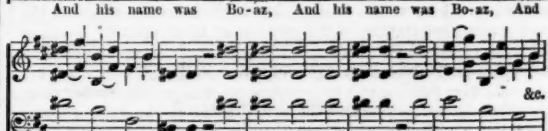
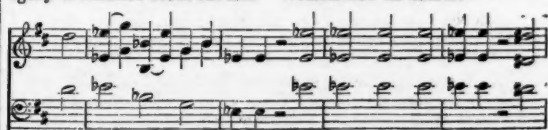
which is quite enough to show what strange themes may be developed under southern skies. But we cannot resist another extract. Mr. Tolhurst sets the emphatic declaration, "Surely we will return with thee," after this fashion, the instruments playing with the voices:—



With all diffidence we confess our inability to see the beauty or appropriateness of the passage, which, nevertheless, may possess both qualities to those better acquainted with Australian art. The same remark might be made of Mr. Tolhurst's harmony. We might quote scores of wonderful and inexplicable progressions in which the least singular feature is an indifference to the third as a rightful member of any given chord, but we hesitate to begin for fear of not knowing where to stop. We are bound, however, to show the method in which an antipodean composer, having his penultimate chorus in E flat, and wishing to conclude in the opening key, D, passes from one to the other:—



There is something superb about the directness of this which fills us with admiration. Alas! that we dare not imitate it. Yet another peculiar feature is the great pains taken to impress certain things on the mind which, at first sight, seem to be of no consequence whatever. We should fancy that it would be enough to tell us once "the name of the man was Boaz," but Mr. Tolhurst insists upon going into the very agony of iteration about the fact. Witness how he does it:—



But even this is exceeded when an intensely earnest desire to bring forward the hospitality of the ancient people prompts Mr. Tolhurst, in the trio, "At meal-time come thou hither!" to repeat the first three words very nearly seventy times. Speaking of this trio we must not omit to notice a passage in which something very like the bush cry, "Co-ee," is introduced with an effect only to be fully appreciated by an Australian. Here is an example:—



That leap of the octave in the soprano is a suggestion of "native wood notes wild," of which, among Englishmen, only a milkman can feel the propriety.

We might go on to a far greater length and yet not exhaust the curiosities of this curious work, but enough has been said to give an idea of its character and to convey the impression that a taste for Australian oratorio, as for Chinese cookery, must be acquired by those not "to the manner born." We fear, and, as at present advised, we hope Mr. Tolhurst will do little on this side the world with his importation. Englishmen especially are loth to change when they are satisfied with what they have; and as Mr. Tolhurst offers something so very different, he will excuse it being looked at doubtfully. In Prahran—so says the *Telegraph* of that town—*Ruth* was a success. Why then divorce it from its native soil, and seek to plant it here, among strangers who do not, and cannot, understand it?

MR. CAMPBELL CLARKE has returned from Italy. *Tant mieux* for the musical readers of a certain widely circulated journal.

## MONDAY POPULAR CONCERTS.

The concert on Monday night was made especially interesting by the first appearance for the season of Madame Schumann, who received, from a large audience, the flattering welcome which is her just due. The pieces selected for her were suited to exhibit the finest qualities of her playing. Beethoven's sonata, Op. 101 (in A major) ranks high among his many original, characteristic, and poetical contributions to the pianoforte *solo*; while the second trio for pianoforte, violin, and violoncello of Mendelssohn—the trio in C minor, esteemed by many of that great composer's admirers even before his first in D minor—is one of the most brilliant concerted pieces in which the piano has the chief share. In the trio, Madame Schumann, by her unflagging energy, emphatic accentuation, and classical reading, has already, on more than one occasion, won the applause of English audiences; and never did she exhibit her striking individuality to more advantage than on Monday night. The *scherzo* (to instance one movement out of the four) was taken with a rapidity that, with less ready and experienced coadjutors at her side than Herr Straus and Signor Piatti, might have been hazardous; but with them, as with Madame Schumann, all was safe, and the trio, with its irresistible *finale*, in which a *chorale* is introduced with *grandiose* effect and treated with masterly skill, ended, as it began, with a precision beyond praise. The solo sonata of Beethoven was, however, the chief test of the pianist's ability. This is the first, and by no means least remarkable of the five Sonatas (Ops. 101, 106, 109, 110, and 111) which were the ultimate contributions of Beethoven to the pianoforte. Its beauties are manifold; but, despite the irresistible *entrain* (to use a suggestive French expression) of the *vivace alla Marcia*, and the sustained brilliancy of the *finale*, which contains a fugued episode of enormous mechanical difficulty, calculated, by the way, to stagger those critics who affect to hold Beethoven in small account as a contrapuntist, the opening *allegretto* is the movement which stamps this work indelibly as one of the most genuine inspirations of the greatest of all musicians. Madame Schumann played the sonata with that enthusiasm which distinguishes her, and which communicates itself insensibly to her hearers. Her reading of every movement was peculiarly her own, the *allegretto non troppo* and the introduction to the *finale* (*adagio non troppo*) being taken quicker than is in accordance with the rule accepted by pianists in ordinary. The fire which she threw into the *vivace alla Marcia* ("Lebhaft Marsch—massig") and the vivacity with which she gave the *finale* produced an impression not to be mistaken. After each of her performances Madame Schumann was unanimously called forward.

The quartet, appropriately under the circumstances, was Schumann's No. 1, in A minor, about the merits of which we have nothing new to say. Enough that it was admirably executed by MM. Straus, L. Ries, H. Blagrove, and Piatti, to whose charge certainly could not in justice be laid the indifference with which it was received. Signor Piatti repeated his performance of the *Prelude*, *Allemande*, and *Courante* of John Sebastian Bach, for violoncello without accompaniment, which created an impression no less lively than on the occasion of their first introduction, some three weeks since. More perfect tone and execution, more irreproachable style than distinguished the playing of this consummate artist could hardly be imagined.

The singer was Miss Julia Elton, who introduced two songs by Mendelssohn, both gems, and the old English ditty, "The Oak and the Ash," about which Mr. William Chapell gives so many interesting details in his *Popular Music of the Olden Time*—the last so much to the satisfaction of the audience that they asked for it again, and Miss Elton repeated two of the verses. Mr. Macfarren's beautiful accompaniment to this ballad, like the accompaniment to each of Mendelssohn's songs, was played in perfection by Mr. Benedict.

At the concert of Monday next Madame Schumann is to play the *Sonata Appassionata* of Beethoven and the same composer's *Sonata* in A, for pianoforte and violoncello, with Signor Piatti, the concert to begin with Schubert's *Ottet*, which every one is anxious to hear again. The first morning performance (for which Madame Schumann is also engaged) takes place to-day.

Mr. HORTON C. ALISON has been appointed organist to St. Paul's Church, Bolton-le-Moors, Lancashire.

## MR. BARNBY'S CHOIR.

(From the "Morning Post," Jan. 30.)

Last night Mr. Barnby gave the first of a series of four concerts, with choir and full orchestra—the first, in short, of his "subscription concerts," which now promise, like those of Mr. Henry Leslie, to be of annual occurrence. The programme was rich in variety and interest, as may be seen by the subjoined:—

## PART I.

*Athalie*. (The illustrative verses read by Mr. Henry Marston.

Solo vocalists: Madame Lemmens-Sherrington, Miss Spiller, and Miss Julia Elton) ... .. Mendelssohn.

## PART II.

March (composed in celebration of the visit of the painter, Cornelius, to Dresden, 1841—first time of performance in England) ... .. Mendelssohn.  
Symphony in D, "The Reformation" ... .. Mendelssohn.  
Finale to *Loreley*, Madame Lemmens-Sherrington and Chorus Mendelssohn.

The magnificent music to Racine's *Athalie* was an important feature at the preliminary concert ("extra concert," as the phrase is) given by Mr. Barnby with his choir, in St. James's Hall some weeks since, when, as now, the principal object was to introduce the already celebrated, though for thirty-five years buried, "Reformation Symphony," and, as now, the entire programme was devoted to the works of Mendelssohn. It is enough to say about *Athalie* that the performance was much better, in every respect, than on the previous occasion, and that the charming trio with chorus, "Hearts feel that love thee," was perfectly sung and loudly encored. The "illustrative verses," as Mr. Bartholomew's attempted condensations of Racine's noble poetry are styled, were declaimed, from book, with hyper-theatrical emphasis, by Mr. Marston, and left the impression, not for the first time, that the omission of two-thirds of them would be a great relief, and make the choruses and orchestral accompaniments, which are beautiful throughout, doubly enjoyable.

The orchestra this time, though a very fine one, consisting of about seventy of the best London players, was not, as before, the orchestra of the Crystal Palace, and the execution of the "Reformation Symphony" was by no means as precise and accurate as might have been wished. Mr. Barnby has little, if any, experience as a conductor of instrumental music, and it need scarcely be said that it takes a long time to form a good conductor. We think it was Themistocles who, when asked if he could play the fiddle, answered, No, but that he could build a city; and it may be concluded that a builder of cities would have been more justified in engaging the services of Themistocles than an *entrepreneur* of concerts at which solos on the fiddle were in request. Now, Mr. Barnby is an excellent hand at composing and directing the performance of choral part-songs, &c., but that is a very different thing from conducting large orchestras. The "Reformation Symphony," however, is such a masterpiece of genius that its beauties cannot but speak persuasively for themselves, rough as the performance may happen to be. This was proved last night, when every movement was applauded, and the delicate *scherzo* and trio were enthusiastically encored. Of the work itself we can only say that each new hearing confirms our first impression, that it is one of the grandest of Mendelssohn, and (as corollary) of the art of which Mendelssohn was so brilliant an ornament.

The novelty of this concert was a march, hitherto unknown, and still in manuscript, composed in celebration of a visit made to Dresden (in 1841) by the celebrated painter, Cornelius. Mendelssohn was a great deal mixed up with painters while he resided at Düsseldorf, and did more than compose triumphal marches in their honour. He wrote letters about them and their works that many a professed critic might envy. The march in question is melodious, animated, and full of character. It is in the key of D major, with two trios in other keys, to contrast with the leading *motivo*. Admirably played, it was thoroughly enjoyed, and unanimously called for again. This is another instalment from the long-coveted relics of the great musician, and, like every one that has preceded it, asserts its right to immortality as emphatically as a thing of art can lay claim to be imperishable. It has made every amateur still more curious about the pianoforte sonata in B flat, the sextet in D, and other works, which it is generally known are about shortly to be introduced by Madame Arabella Goddard, Mendelssohn's staunchest disciple and most eloquent interpreter, at one of the Monday Popu-

lar Concerts, where everything that is good in chamber music can be heard from time to time.

The splendid *finale* to *Loreley*, an opera which, had Mendelssohn lived to complete it, would have inaugurated a new era for dramatic music, was a worthy conclusion to an entertainment of rare attraction. The hall was crowded in every part.

#### TO SUTHERLAND EDWARDS, Esq.

Sir,—The six bells of St. Nicholas, Abingdon, were cast in 1741 at a cost of 211*l.*, the total weight being 33cwt., 3qrs., 16lbs. The following are the inscriptions upon the bells:—On the treble is, "Peace and Good Neighbourhood. A.R. 1741." On the second is, "May the Church of Old England for ever flourish. 1741." On the third, "Prosperity to this Parish. A.R. 1741." On the fourth, "Abel Rudhall, of Gloucester, Cast us all. 1741." On the fifth, "Anthony Claxton, Ch. Warden, John Green, Mich. Mayo, overseers. A.R. 1741." On the tenor,—

"I to the Church the living call,  
And to the Grave do summon all. A.R. 1741."

Make an epigram out of that, if you can, and oblige your admirer,

Ilminster, Jan 28.

THOMAS NOON GADD.

DR. FRANCIS ROBINSON.—It is reported that Dr. Francis Robinson, of Christ Church, and St. Patrick's Cathedral, Dublin, is likely to have the honour of knighthood conferred on him by the Lord Lieutenant. All we can say on the matter is that Sir John Stevenson, Sir George Smart, and Sir Henry Bishop, were created Irish Knights—the only musical professors, we believe, who ever received that honour—though the two last were Englishmen. We have no hesitation in stating that a more popular act, or one that will be received with more gratification amongst all classes and parties in Ireland, both in the musical profession and out of it, could not be made by the Irish Government. Dr. Robinson has had a long and honourable career in his profession, has always upheld it as a gentleman of talent, which his reputation as a musician for over a half century in the Irish metropolis should entitle him—now in the "noon of his fame"—to an honour that in any other country would be conceded to him as a mark of respect on the part of the authorities, who are as much honoured in having the privilege of granting it to an honoured and honourable master of his art, as he in receiving it.—B. B.

M. AUER completed his 86th year on Wednesday. Several distinguished persons called on him and left their compliments and congratulations on the event of his birthday. The general commanding the National Guards paid him an official visit with the bands of the regiment, who serenaded him with the overture to *Masaniello* and a march he composed 72 years ago. The great composer came tripping down the stairs of his hotel to salute his general, and thank the members of the bands for their kind remembrances.

MDLLE. PATTI.—*Galignani* says:—Mdlle. Patti has quite recovered from her slight indisposition. The circumstances attending the rupture of this lady's marriage do not concern us. Sufficient for us to record that it has been broken off, as also the marriages of M. Bagier and M. Carvalho. They had agreed to share the Salle Ventadour between them; a sort of Box and Cox affair; the Italians to play on Tuesday, the Lyrique on Wednesday; but the municipality have lowered the rent of the Lyrique, and M. Carvalho means to remain in his old abode.

DEATH OF MR. TULLY.—We regret to have to announce the somewhat sudden death of Mr. J. H. Tully, whose connection with the orchestras of the principal London theatres has been unbroken for more than a quarter of a century. As a ready arranger of music for burlesques, pantomimes, and melodramas, Mr. Tully was without a rival, and his musical ability was often of service in putting more ambitious operatic productions on the stage. In private life he was much esteemed. At the time of his death he was musical director at Drury Lane Theatre. The immediate cause of his death was bronchitis.

BIRKENHEAD.—Last week Mr. Ryalls, of the Theatre Royal, Birkenhead, gave an evening concert, in which Mdlle. Tietjens, Mr. Santley, and the whole of Mr. Mapleson's touring-party assisted. The concert was a great success, but a detailed account of the performance would have little interest for London readers.

TRIAL OF A NEW ORGAN.—On Tuesday evening Mr. Frederick Archer, organist of the Brighton Concert Hall, gave a recital on a new organ, built by Messrs. Bryceson Brothers & Co. for the Church of St. Augustine, Montpellier, Bristol. The performance, held at their factory, was attended by several hundreds of persons. The instrument has two complete manuals, compass from CC to G (56 notes), and a pedal organ of 30 notes (CC to F), the pedal board being concave and radiating; and is enclosed in a case 17 ft. 6 in. high, 10 ft. 6 in. wide, and 9 ft. deep, stencilled and varnished, and the front pipes richly illuminated in gold and gay colours. The following are the stops, etc.:—

SWELL ORGAN.		Pipes. Ft.	
Bourdon (wood)	56 16	Cornopean (metal)	56 8
Open Diapason (wood and metal)	56 8	Oboe and Bassoon (metal)	56 8
Viola (wood and metal)	56 8		
Principal (metal)	56 4	Total number of Pipes	448
Echo Cornet (metal)	112 3&2		
GREAT ORGAN.		Pipes. Ft.	
Open Diapason (metal)	56 8	Flageolet (metal)	56 2
Sixth Flute (wood and metal)	56 8	Trumpet (metal)	56 8
Liedlich Gedact (wood & metal)	56 8		
Principal (metal)	56 4	Total number of Pipes	392
Harmonic Flute (metal)	56 4		
PEDAL ORGAN.		Pipes. Ft.	
Open Diapason (wood)	30 pipes 16 ft.		
COUPLERS.		SUMMARY.	
Super Swell to Great.		Swell Organ	448
Sub Swell to Great.		Great Organ	392
Swell to Great.		Pedal Organ	30
Swell to Pedals.		Couplers	5
Great to Pedals.		Total	875

Three Combination Pedals to Great Organ. Two ditto to Swell Organ. The programme included, amongst other pieces, Mendelssohn's Fourth Sonata; J. S. Bach's D major Prelude and Fugue; two movements from Spohr's Quartet in C; the *Largo* from Beethoven's Piano-forte Concerto in C; J. L. Krebs' Fugue in D major; and the overtures to *Ruy Blas* and *Zampa*—all played by Mr. Archer in a very effective manner.—W.

SCHUBERT SOCIETY.—The first concert of this season took place on Tuesday last, and, notwithstanding the bad weather, the attendance was good. The concert opened with Spohr's Trio, Op. 124, well played by Mdlle. Alexandre (piano), Mr. G. Brace (violin), and Herr Schuberth (violinello). The other instrumental pieces were solo violin on Russian airs by Wieniawski, played by Mr. Viotti Collins; two solos for violinello by Schumann and Schubert, played by Herr Schuberth; solo pianoforte by Mdlle. Alexandre, and Mendelssohn's Grand Trio, Op. 66 (C minor), Messrs. H. R. Bird, Brace and Schuberth. Mr. Bird is a young pianist of decided promise. The singers were Madame Czerny, who pleased much in Spohr's "Rose softly blooming;" Miss Jenny Pratt, who possesses a fine voice; Miss Barry Eldon, who was applauded in Mr. Perren's "Cuckoo;" Miss Fanny Poole, who sang Benedict's much admired "Rock me to sleep;" and "The Nightingale's Trill," besides taking part in Nicolai's duet, "One Word;" Signor Agretti, who introduced a new composition of his own and a romance with violinello *obligato*; and Mr. Greenhill, a young tenor, who was deservedly applauded in Mr. Sullivan's "Sigh no more, Ladies," as well as a song by Signor Randegger. The conductors were Mr. H. R. Bird and Herr Schuberth.

ST. GEORGE'S OPERA-HOUSE.—Mr. German Reed has engaged Mdlle. Liebhart, who will make her *début* on the English stage in Auber's *Ambassadress*, on Saturday next. A new tenor, Mr. Wilford Morgan, will appear at the same time. The *Contrabandista* and Offenbach's extravaganza are then to be played alternately. The St. George's Opera-house, will, in future, be opened on Monday, Wednesday, Thursday, and Saturday evenings, and morning performances be given on Tuesdays and Fridays.

THE LATE DR. MARK.—During the past twenty years Dr. Mark gave no fewer than 9,586 concerts and 5,250 lectures. He appeared before Her Majesty and the Royal Family several times, also before 7,645,791 children, and 6,255,689 adults, played the National Anthem 9,982 times, travelled 296,690 miles, expended £125,000, independent of £25,000 of his own resources. He established a royal college of music, and several conservatoires of music, organized a number of juvenile bands, and upwards of 5,500 private and class pupils have been taught upon his system, many educated and maintained free of expense.

THE MARRIAGE OF MDLLE. PATTI.—There is an immense amount of betting in Paris clubs as to whether Mdlle. Patti will marry the Marquis de Caux. The story goes that he proposed for her in the following terms:—"Mademoiselle, you are a queen; will you be only a marchioness?" Mdlle. Patti answered, "Yes." The *Figaro* says, "No." Recently the "No" of *Figaro* has been openly endorsed by certain high-class journals. *Qui sait?*



### Shuber Silber on Ballad Concerts.

SIR,—If the Parisians possess many more operatic establishments than we can boast of—especially just now, when London has none at all—we quite out-number them in the matter of concerts, sacred and secular, classical and miscellaneous. Classical concerts are very much in fashion at present, and with the diffusion of musical knowledge will doubtless become more fashionable—perhaps in recollection of Mr. Arthur Chappell's Monday evenings, I should say more and more "popular" every year. Those who can appreciate the finest quartet music attend the Monday Popular Concerts as hearers; while even those who only aspire to the reputation of being able to appreciate such music like to be seen at them. Thus two classes of persons are appealed to—or, at least, one class with its numerous hangers on. Ballad concerts, which now take place at St. James's Hall nearly every Wednesday under the direction of Mr. John Boosey, with Mr. J. L. Hatton as conductor, are in many respects the direct opposite of classical concerts. Not that a ballad may not be a classical composition, as those vainly imagine who believe classicality in music to be a mere question of form. But in classical concerts as a rule, and taking the "Monday Populars" as the most familiar type, the songs count for little, the singers for less, the words of the songs for nothing at all. At the ballad concerts, on the other hand, the songs are everything; and songs are sometimes re-demanded solely for the sake of the words and of the singer's manner of delivering them. Thus I have heard "The Vicar of Bray," with its dozen verses or more, re-demanded, certainly not for any charm to be found in the music, but entirely for the fun and satire of the poetry. What must an entertainment at which "The Vicar of Bray," could be encored appear to one of those Philharmonic quidnuncs who will not allow themselves to be carried away by the ocean of melody contained in Schubert's Symphony in C until they have quite convinced themselves that the work may be pardoned its want of symmetry? A critic or connoisseur asked what he thought of the music of "The Vicar of Bray," would (figuratively speaking) spit at the proposer of such a question. Indeed, although the ballad concerts, supported as they are by many of the best singers of the day, are eminently successful, they have not gained favour among the musical, nor, above all, among the would-be musical portion of the public. One of our contemporaries has pointed out that the hearty applause with which the performances at these concerts are so often received may be accounted for by this fact—that, whereas, many persons go to classical concerts by way of showing their excellent taste, no one goes to such an unpretending entertainment as a ballad concert unless ballad singing really gives him pleasure.

Many persons seem to be seriously in doubt as to whether the "ballad concert" is a legitimate form of entertainment or not. That depends, of course, in some measure upon the solution to be given to the question whether the ballad is or is not a legitimate form of art. If a ballad is a bad thing in itself, a long series of ballads must be something intolerable. But the disrepute into which the ballad has fallen among the unthinking portion of our amateurs—that is to say, among the very large majority—is easily explained. Ever since the existence of English opera in its modern Italianized form—a style commenced by Balfe, continued by Wallace and Macfarren, and now discontinued generally,—it has been the fashion with critics to protest on all possible occasions against the forcible introduction of ballads in places where they were not wanted, and where they only served to delay the action of the drama. An English opera of the Balfe type always contained at least two ballads for the *prima donna*; one or two for the contralto, if there happen to be a contralto; a couple of ballads carefully prepared for the tenor, and one or more for the baritone. Sometimes—especially if Mr. Balfe was the composer—these ballads were melodious, and altogether very good specimens of ballad writing. More often they were monotonous, commonplace in form, and entirely devoid of originality. But, good or bad, they were almost always in the way; and they soon came to be known as "music-shop ballads," or "ballads written for the music publishers"—it being quite obvious that they never could have been composed to suit the requirements of the dramas in which they figured.

Many of our operatic ballads were agreeable and even estimable compositions in themselves. They were "music in the wrong place," but that was not all that could be said against them. However, the pieces of which the ballad concerts are chiefly made up are not the solos of our English opera singers, but the favourite and more or less ancient ballads which form so important an element in our English national music. Few countries are richer in ballad music than England, and certainly no one State is so rich in that respect as Great Britain, with its national ballads, so varied in character, of England, Scotland, Ireland, and Wales. Each of the four countries is fairly represented at Mr. Boosey's concerts, from the earliest times down to the present day. Of course, too, a certain small proportion of new ballads is introduced. A song by Madame Lemmens-Sherrington called "The Portrait," Mr. Molloy's "Clochette," Miss Elizabeth Philips's setting of Kingsley's "When all the world is young," and several compositions by "Claribel," which have owed much of their effect to Madame Sainton-Dolby's singing, may be mentioned among the novelties brought forward at these well-conducted entertainments.

To Dr. A. S. Silent.

Shuber Silber.

CLIFTON.—The proceeds of the concert at the Victoria Rooms for the benefit of the Redland Poor and Dispensaries amount to £30, expenses deducted. It devolves upon the promoters to arrange the distribution of these funds, and they have fixed to appropriate £16 for the poor in food, clothing, &c., and the remaining £14 to the dispensaries—an equal sum to each institution. Mr. Henry Chamberlain and Mr. Joseph Townsend, who reside at Redland, and Mr. Thomas Wedmore, of Druid's Stoke, have undertaken to make the distribution. The thanks of the promoters are due to the Misses Wearing, Messrs. F. Morgan, Palmer, Hodge, and Williams, for their assistance in the part-songs, as well as to the stewards, and to those ladies and gentlemen who took a prominent part in the entertainment. The concert was in every way successful.—*Clifton Chronicle*.

THE NATIONAL GALLERY.—We understand that the authorities of the National Gallery, lamenting the probable cessation of the most valuable annual exhibition of pictures by the old masters and deceased British artists at the British Institution, are in treaty with the proprietors of the last-named gallery for the further hiring of their premises in Pall Mall, in order to the carrying on of the gatherings of pictures on loan from the best furnished English private collections.

LEEDS.—A pianoforte and vocal recital was given in the hall, South Parade, by Mrs. John Macfarren, assisted by Miss Robertine Henderson. Mrs. Macfarren introduced the selections of music by brief biographical sketches and anecdotes of the composers whose compositions she had undertaken to interpret, giving at the same time explanatory suggestions as to the purport of the music. The composers referred to were Weber, Haydn, Handel, Bishop, Mendelssohn, Mozart, Brissac, Beethoven, G. A. Macfarren, and Thalberg, and the various pieces taken from their works were rendered in a manner exceedingly pleasing. Mrs. Macfarren presided over the pianoforte with brilliancy and taste; and Miss Henderson, who has a finely pitched and expressive voice, sang several songs with beautiful effect. The winning manner in which she gave Bishop's air, "Tell me my heart," procured for her a well-merited encore. There was a crowded attendance.—*Yorkshire Post*.

EDINBURGH.—*Norma*, was produced by the opera company on Saturday night week.—Mdlle. Gillies having recovered from her indisposition. "Casta Diva," was given with much expression, and the *cabaletta*, "Ah, bello, a me ritorna," encored. The part of Adalgisa found a worthy representative in Miss Fanny Heywood, and the two duets with *Norma*, were enthusiastically encored. Mr. Bond, who was Pollio, sang his one air with spirit. Mr. Henry Corri played Orovoso. The house was crowded.—*Edinburgh paper*.

CHICAGO.—DESTRUCTION OF FAREWELL HALL.—(From a Correspondent).—As we were at Brookfort (after concert on the 6th), the fire bells commenced ringing, and in fifteen minutes came the news that the magnificent new hall (which was crowded to overflowing the night before, our concert being the first given in it) was all in a terrific blaze, and by the time we reached it nothing was left but the walls. An elegant "Steinway" grand piano stood on the stage, and was of course consumed. The orchestra lost their instruments. We perform in another hall to-night. The loss is put at 300,000 dollars.

MR. WILFORD MORGAN has been engaged by Mr. German Reed as *primo tenore* at St. George's Opera-house. He will make his first appearance, with Mdlle. Liebhart, in Auber's *Ambassadors*.

**NEW OPERAS IN PARIS.**—The following new works were produced at Paris during the past year:—At the Imperial Opéra-house, Verdi's *Don Carlos*; *La Fiancée de Corinthe*, by M. Duprato; and *Dalila*, a cantata by M. Pessard; the two latter were complete fiascos. At the Opéra-Comique, *Le Fils du Brigadier*, by Victor Massé; *Robinson Crusoë*, by Offenbach; and *La Grande Tante*, by M. Massenet, the second being a success, the last giving promise for the future. At the Théâtre-Lyrique, Gounod's *Romeo et Juliette*; Bizet's *Jolie Fille de Perth*; *Deborah*, by M. Devin-Divivier, *Saradanapale*, by M. Joncières; *Les Bluets*, by M. Cohen, and *Cardillac*, by M. Dantresme. At the Fantaisies Parisiennes, the revivals have been *Le Sorcier*, by Phillidor; *Le Calife de Bagdad*, by Boieldieu; *Le Planteur de Monpou*, and the novelties, M. Barbier's *Legendes de Gaviarni*; M. Gallyot's *L'Amour Mannequin*; and Mozart's *L'Oie du Caire*.

**A STREET MUSICIAN.**—A man, named James Burke, who played a flute about the streets and in public-houses in the provinces for coppers, was brought up before the Stockport magistrates on suspicion of passing counterfeit coin to the keeper of a spirit vault in Hillgate, on Tuesday, but liberated for want of proof of second payment. On searching at his lodgings the police found in his possession a Stockport Savings Bank-book for a deposit of £71. 18s. 1d.; a deposit cheque for £131. in the bank of Westport, Ireland; £22. in gold, and £1. 0s. 6d. in silver and copper—in all £225. 16s. 1d.

**LEIPZIG.**—The 12th Gewandhaus Concert (in honour of the memory of Moritz Hauptmann): First Part.—(Compositions by Hauptmann), "Salve, Regina" for chorus; overture to the opera of *Mathilde*; three sacred songs for a mixed chorus.—Second Part.—Symphony (No. 3) in C minor, Spohr; "Ave Verum," Mozart; "Toccata," Bach (scored by Easer); and chorus from Mendelssohn's *St. Paul*. The works performed at the 13th Gewandhaus Concert were: "Die Najade," overture, Sterndale Bennett; Concert Air, Spohr (Madame Peschka-Leutner); Violin Concerto, Beethoven (Herr Lauterbach); Recitative and air from *Die Zauberflöte*, Mozart (Madame Peschka-Leutner); Violin Concerto, A minor, J. S. Bach (Herr Lauterbach); and Symphony in B flat major, Schumann.

**BRUNSWICK.**—Herr and Madame Jaell took part in the sixth Subscription Concert given by the Association for Concert Music, when the following pieces were included in the programme: Concerto in C major for two Pianos, J. S. Bach; "Belstazar," Schumann; Andante and Variations for two Pianos, Schumann; Impromptu for two pianos on Schumann's *Manfred*, Reinecke, etc.—M. Gounod's *Romeo und Julie* was produced a short time since. The theatre was crammed to the ceiling. The public were most anxious that the work should prove a genuine hit, and seized every opportunity of applauding it, but, at the fall of the curtain, they were obliged to confess they had been disappointed.

**MADRID.**—Donizetti's *Elisire d'Amore* has been successfully revived at the Teatro Real. The principal parts were sustained by Signora Mora, MM. Naudin, Varvaro, and Salas. Mozart's *Don Juan*, with Signora Penco, Guadagnini, Sonieri, Signori Tammerlik, Bonneheé, Varvaro, Selva, and Padovani, was performed for the first time this season on the 23rd inst. Auber's *Muette* was to be produced early in February, and the celebrated scenic artist, Señor Ferri, has for some time past been busily at work painting new scenery.

**ST. PETERSBURGH.**—M. Hector Berlioz has left for Moscow to conduct a concert given by the Musical Society of Russia.

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#### MUSIC RECEIVED FOR REVIEW.

SCHOTT & Co.—"Premier Impromptu," Op. 13; and "Romance," Op. 14. By Charles Edward Stephens.  
 TRUBNER & Co., and SIMPSON & Co. (New York).—"Slave Songs" of the United States.  
 W. CZERNY.—"The Noble Hunt Galop," by A. Renard; "Fleurs d'Amour Valse," par H. Steglich.  
 ASCHNER & Co.—"La Mode Illustrée." Edited by Madame Emmeline Raymond.  
 BOOSEY & Co.—"Boosey's Musical Cabinet, No. 103, No. 104, No. 105; "Christmas Bells," by J. L. Hatton; "Wake, gentle maiden," "Only the night winds," "From rock to rock," "My love, we'll meet again"—by Arthur S. Sullivan; "Christmas Gathering Quadrille," by Emilie Berger; "La Grande Duchesse Quadrille," by Arban; "Grand Duchess Valse," by Musgrave.  
 METZLER & Co.—"Exeter Hall," No. 1, for February.  
 M'KEWAN (Hinckley).—"The Stream," madrigal; "Those Eyes," madrigal; "Twilight," part-song; "Spring Time," part-song; "The Cup of Joy," part-song. Composed by Joseph M'Kewan.

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